

KEEP THE FIRE ALIVE.

# KERAMIC STUDIO

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F. A. RHEAD

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A MONTHLY MAGAZINE FOR THE POTTER AND DECORATOR.



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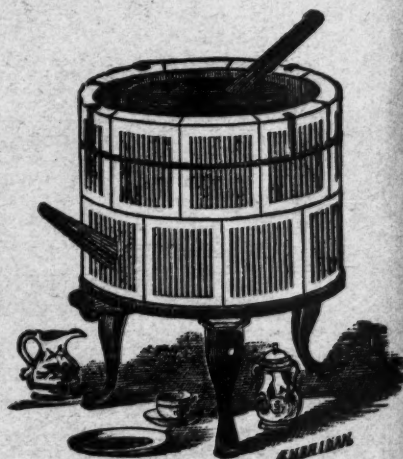
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KERAMIC STUDIO

A MAGAZINE PUBLISHED MONTHLY  
FOR THE  
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AND CRAFTSMAN

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SYRACUSE, N. Y.

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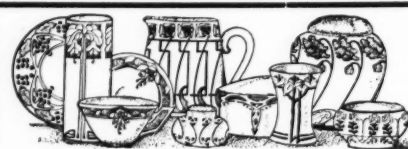
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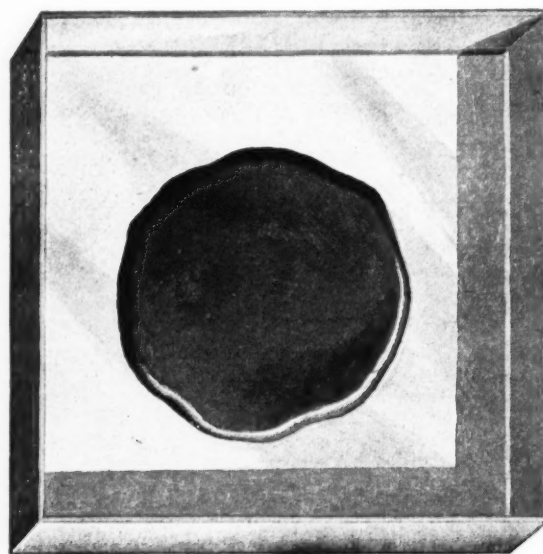
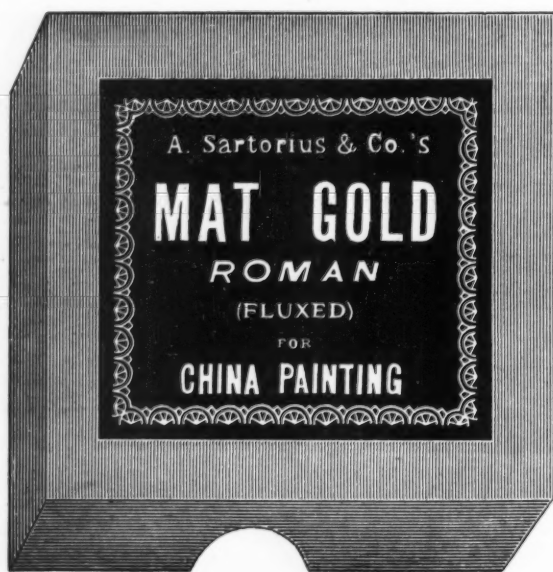
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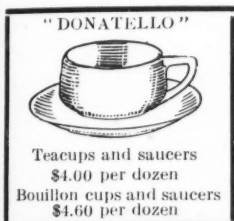
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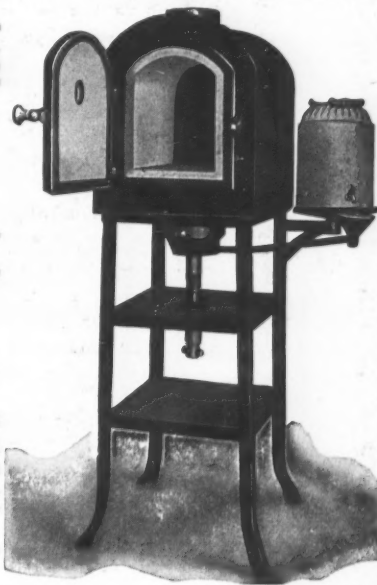
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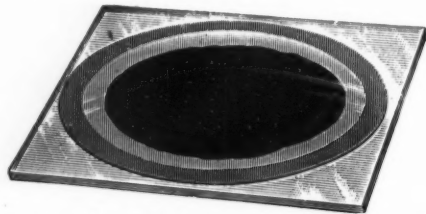
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White China for Decorating



Write for Catalogue No. 18 Free



# KERAMIC STUDIO

Vol. XII. No. 11

SYRACUSE, NEW YORK

March 1911



It is interesting to note the change of attitude in regard to decoration of porcelain. When first KERAMIC STUDIO was launched and began its campaign for conventional treatment of designs as applied to china, many and loud were the complaints of our decorators, and dire threats of consequences made our progress halting and lame, for we had to please a sufficient majority to pay for bread and butter. We still make one step backward for two in advance; but the vision of a future when we can hitch our wagon to a star grows clearer daily. It is only now and then we hear a murmur, and occasionally the murmur comes from the other side. We are not conventional enough to suit the more advanced workers. The fact of the matter is that it is only the workers who were in their heyday when KERAMIC STUDIO was started twelve years ago, who are so loathe to give up their naturalistic work. The newer workers have been brought up to the conventional, and like Oliver Twist, cry for more. A gratifying example of the trend of thought to-day is shown in the following letter which the writer has given us permission to use.

MILWAUKEE, Wis., January 10, 1911.

Keramic Studio Publishing Co.:

Enclosed please find money order, for the following back numbers.  
\* \* \* \* I bought some second-hand KERAMIC STUDIO magazines, that I heard you were out of, and the March 1910 is in a very poor condition; if you should happen to have one would you kindly send it along? I have been a subscriber for years and enjoy your magazine more and more. The first ten volumes I have bound, then came more conventional designs and I gave up the magazine for a year, and here I am now, almost begging for the back numbers. I do see the beauty of the conventional designs and wish some of my naturalistic paintings could be washed off. Hoping you can fill my order, I remain,

Yours respectfully,

EMMA TRIMBORN.

We are fast thinning out that big bunch of designs that has been hanging over us from the early days of KERAMIC STUDIO. They were too good to throw away—moreover they were paid for and economy forbade the holocaust. And yet, they have been waiting so long for their turn to be published that they are now a little behind the times, so we have to mix them in with the newer things a little at a time. This serves two purposes besides economy. It helps to break the fall from the naturalistic to the latter day work and they are more easily digested by those who have not gone far in their studies. "Strong meat for the grown-ups and milk for babes."

We announce for the May (12th anniversary) issue of KERAMIC STUDIO another competition of designs for "Little Things to make". The prizes to be as follows: First prize \$5.00, second prize, \$4.00, third prize, \$3.00, for each of the following subjects: candle stick, salt and pepper, round box, rectangular box, dish for salted almonds or bonbons, A. D. coffee cup and saucer, cream and sugar, jelly jar. This kind of competition seems to be

more popular than any other we have undertaken especially because the small things are so easily utilized for gifts, prizes, etc. The competition will close the 20th of March, which does not give you a great deal of time. Send all designs flat, marked plainly on the back with name and address; enclose in your letter a treatment for mineral colors, and for this time only address to the Editor, Mrs. S. E. Robineau, Art Institute, University City, St. Louis, Mo., to save time, as she does not return to Syracuse before April. Make your designs as dainty as you can. The time is passing for the blocked in design. Big designs and crude effects are for pottery, not porcelain.

Miss Maud Mason, President of the New York Keramic Society, promises us a full and interesting account of their exhibition which took place in February. We expect to illustrate this exhibition very fully in the April issue of KERAMIC STUDIO. The March issue goes to press too early to print the account or have the illustrations made. We regret to learn that the Grueby Pottery Co. are no longer making their vases for home decorations but are confining themselves to tile making. While we appreciate the tiles we deplore the fact which this news makes evident, which is, that it is difficult even at this date to make a living out of really artistic things. One must always do something in the way of a compromise along with the work which stands for one's ideal. The good time is coming—but slowly. The aeroplane will get there first. But when all is said and done, public taste is improving and quite rapidly, considering the depths to which it had descended two decades ago.

We thought we had as large a circulation among china painters as we could ever hope to have, but we have been agreeably surprised these past two months in the unprecedented increase in our subscription list. We wonder what special feature of KERAMIC STUDIO has been the stimulant and we would be glad if the readers of KERAMIC STUDIO would write and tell us what they like best in the magazine so that we can "do it some more" to our mutual benefit. Our advertising manager has lately sent out very stylish little invitations to become subscribers to KERAMIC STUDIO which have met with acceptances or regrets (as the case might be) quite as "comme il faut," but we are sure that it cannot be entirely our good manners that have brought us this increase. The meat in the shell must have had something to do with it and we would like to perpetuate the flavor which brings such good results.

The many friends of Mrs. Kathryn E. Cherry will be interested to hear that at the last exhibit of Arts and Crafts at the Art Institute of Chicago she was awarded the Atlan Club prize for the best original decoration overglaze.

The articles on tin enamelled pottery, by M. Franchet, will begin in the April issue of KERAMIC STUDIO.



## A COURSE IN CHINA DECORATION

By JETTA EHLERS

(Courtesy of the American Woman's League)

(CONTINUED)

### NINTH LESSON

#### THE USE OF FLOWERS IN DECORATION

**W**E take up in this lesson the use of flowers in the decoration of china.

There are three ways of using flowers in decoration outside of the strictly conventional, by which is meant, the very abstract or line decoration. The three ways referred to are, the "pattern," the purely naturalistic, and the purely decorative. In this lesson we will give our attention to the "pattern" method. This term pattern requires a few words of explanation to the student. A flower used in this way is painted rather flatly, preserving the characteristics of the flower, but so arranging it on the object to be decorated that the flower, its leaves and its stems, shall all compose an ornament or design. This ornament or motif, grouped and repeated at intervals and capable of great variety, produces a decoration which has dignity and charm. The very advanced worker may not accept it as the best, but it is so infinitely better than the old sprawling naturalistic painting that it has a right to exist.

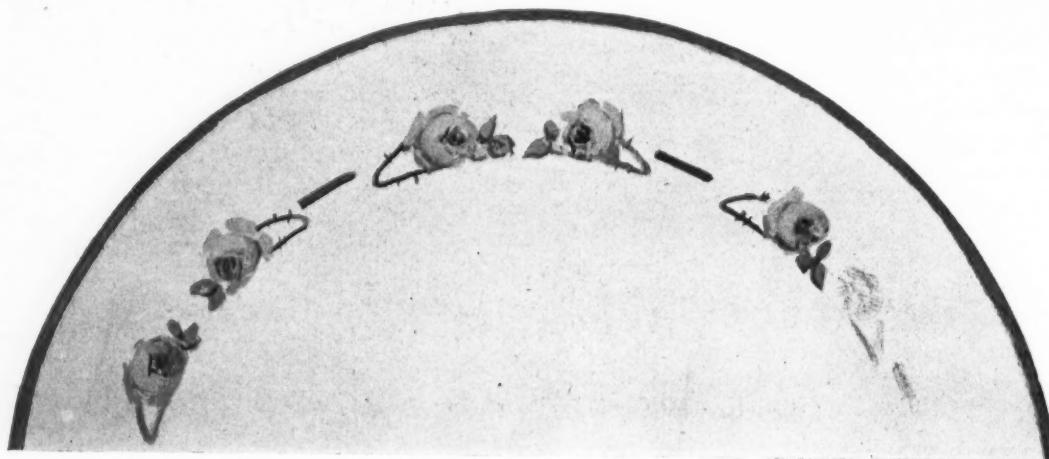
This sort of decoration has been called the "compromise." A very good name, too, for there is just enough of the naturalistic left to satisfy one class, and still the rules of good design have been observed. Every lesson in this course has emphasized the fact that true decoration of china is not the painting of pictures, of flowers, or other objects from nature, on the dishes we use. One class of students readily grasp this truth. Another class, and alas! a large one, fight against it, refusing to be open-minded, allowing prejudice to block the way of progress. Then, there is a third class, not particularly attracted to conventional work, and yet willing to be led. To this

group of workers the "pattern" or compromise idea of decoration comes as a happy solution of the question. So much has been said on this subject of the conventional and the naturalistic, and yet our workers seem unable to understand what constitutes good decoration. Perhaps if the words "painting" and "decorating" were substituted, it would be easier to grasp the idea. We paint a picture on a canvas, for instance; we decorate a plate. We do not paint a picture on a plate, nor do we decorate a canvas. We may decorate the canvas by surrounding it with a frame to enhance the beauty of the picture, and that is just what good decoration aims to do. Your plate with its naturalistic painting is in the same class. It needs a frame. It is certainly out of place on your table, obscured perhaps by plebeian corn-beef and cabbage. The plate was made for a purpose, and the decorator must not lose sight of that for a moment. By way of another illustration, let us consider the walls of your room as a surface to be decorated. You would not choose to have naturalistic flowers painted or printed on your wall here and there at random, without the least regard for any sense of law and order. One coming into the room would be startled and made more or less uncomfortable. Nothing in such a room, in the way of furnishings, could hold its own against walls like these.

Take this same scattered flower, place it formally at regular intervals spaced in some pleasing way, and lo! you have a decoration. Your sense of law and order is no longer offended, and you are conscious of some thought back of it all. The decoration now has some interest. Can you not see the difference? Study your wall once more, and you will find that the naturalistic flower, though placed in a formal way, is so pronounced in color and line that it stands out with too much prominence, everything in the room being overpowered by the wall decoration.

By experimenting you will find that the color will be much improved when toned down, and the design made more pleasing if much simplified. You now begin to feel that things look well against such a background. The wall is meant to be a background for your pictures and furniture, and you destroy the beauty and balance of your room if you make it anything else. As you study the subject still further, you feel a need of having more harmony between the things in your room and the walls.

You have progressed several steps, but all is not yet satisfactory. Reduce your wall decoration to still more simple lines, and to perhaps two tones of one color, which would repeat the predominating color of your hangings, etc. At once you have harmony. Things "go" together







BLUE GUM EUCALYPTUS—K. E. CHERRY

(Treatment page 238)



now and the effect is quiet and restful. These same principles apply to the decorating or painting of china. The entire failure of our china painters to consider the piece of china as a thing to be decorated, and instead, regarding it as a surface upon which to paint pictures of fruit, flowers, and what-not, is at the bottom of this misconception of decoration. You see, your plate is no more a fit place for naturalistic painting than your wall is. If you feel drawn to do naturalistic painting confine it to slabs or tiles to be framed or to plaques for the wall or plate rail. Do not condemn all formal decoration because you see much that is flat and uninteresting. And likewise, do not allow a love of color and atmosphere to lead you into painting pictures on your table-ware.

#### MATERIALS FOR LESSON

Form to be decorated—coupe plate  $6\frac{1}{2}$  or 7 inches; about twenty cents.

Painting medium.

Plate divider.

China pencil.

Square shader No. 6.

Gold.

#### Colors:

Peach Blossom.

Olive Green.

Brown Green.

Dark Green.

Carnation.

Violet No. 2.

With this lesson two small flower motifs or "patterns" are given, and a suggestion as to arrangement. This,



however, is not to be copied for lesson work by the student. Instead of that, the student is to make as many different arrangements as possible of either or both of the motifs, carrying out the most successful one on the small plate suggested for the lesson criticism. There are numerous ways in which these motifs may be used, in fact one of them has been made into eight different arrangements. The student may use gold in lines, bands or broken bands in making the arrangements. Color may be used also, either in spaces of solid tinting, or in lines and bands. Additional separate small roses may be used also; in fact, any combination the ingenuity of the pupil may suggest.

In the painting of roses we use Rose, a color which is perhaps one of the most beautiful and most trying of all the list of mineral colors. A bit over-firing will turn this color into a disagreeable hard lilac pink, and "trying" seems a mild word to use. All varieties of rose, and this includes peach-blossom and the carmines, are gold colors. There are a number of good makes on the market, some of which are advertised to not "purple" in the firing. The experienced worker is rather sceptical on that point; however, some do not purple as easily as others. A great many workers use and prefer peach-blossom, which does stand a harder fire than rose, and the student is advised to use it in carrying out the lesson.

In preparing this color, more than ordinary care should be used to grind it thoroughly. Always use the small square of ground glass described in the first lesson. If the color is to be used for tinting, always add a drop or two of Dresden thick oil to the medium in mixing the color and grind until very smooth.

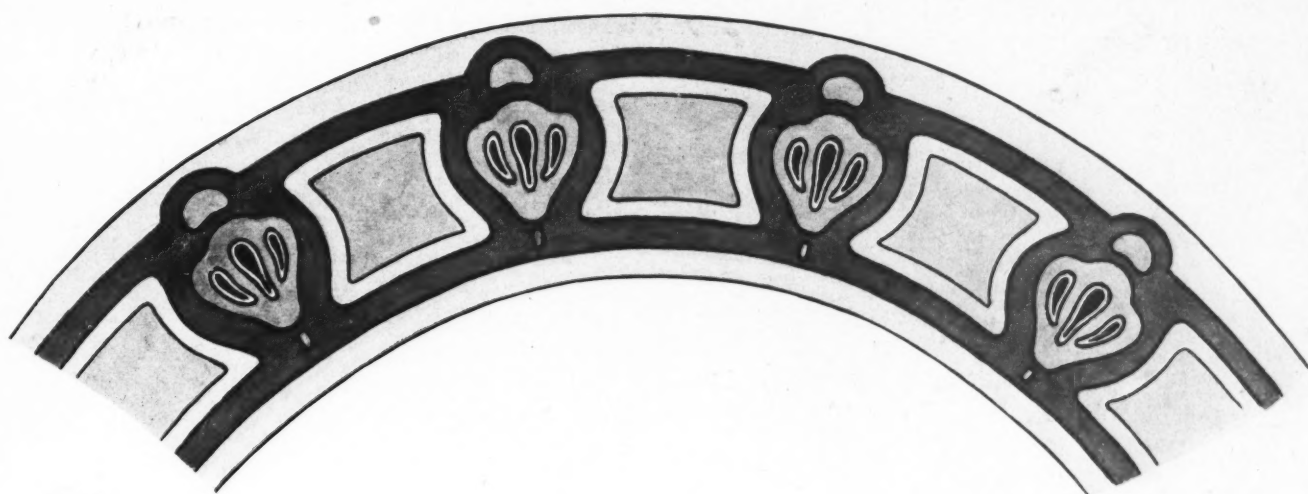
In painting small roses endeavor to keep the treatment very simple.

They are not to be carried as far as a larger rose painted in a naturalistic way. A rose is a mass of curves, and the strokes of the brush must be made with that in mind. Learn to sweep the brush freely around in a small circle if you would paint good roses.

Sketch in very lightly, with the china pencil, your arrangement of the motif. The fewer lines you have the better. The effort to always keep within set lines produces a hard, tight way of painting.

The best small roses are those painted in without drawing. Just indicate with the china pencil where they are to be, and then paint them in very simply and directly. Use a number six square shader for this work. Work a little painting medium into the brush to make it pliable,

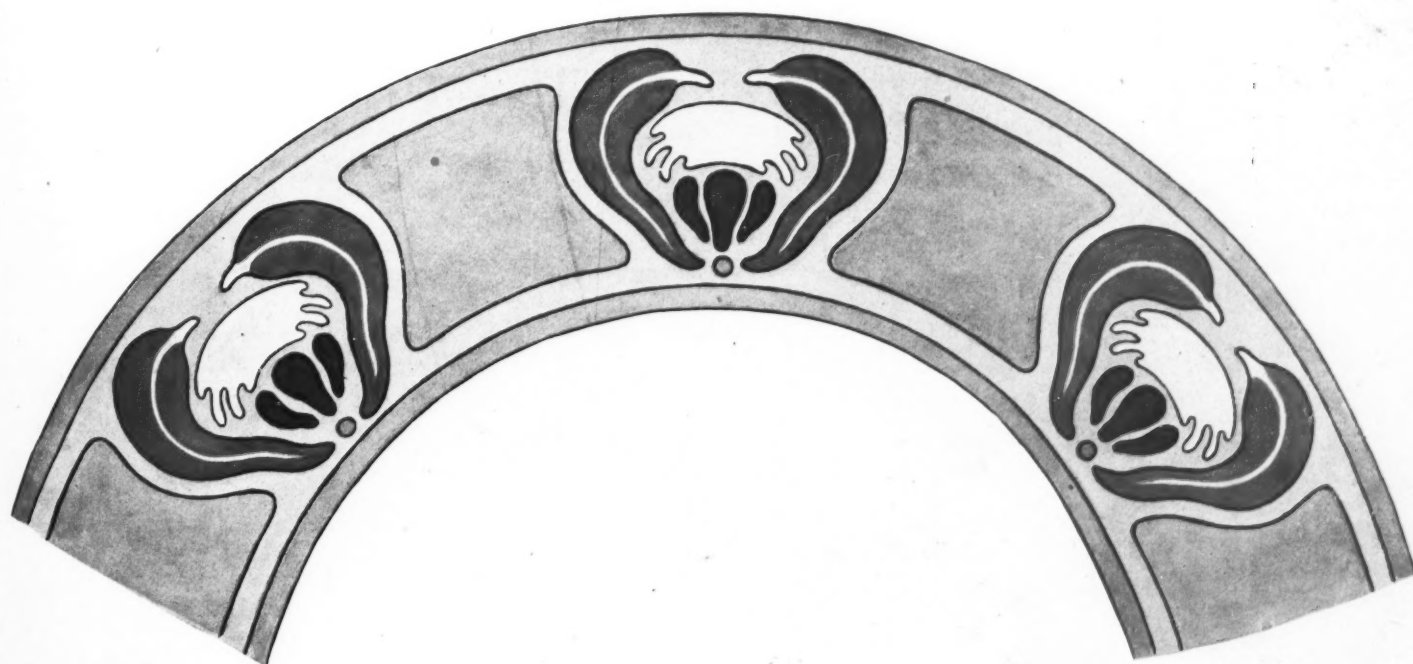




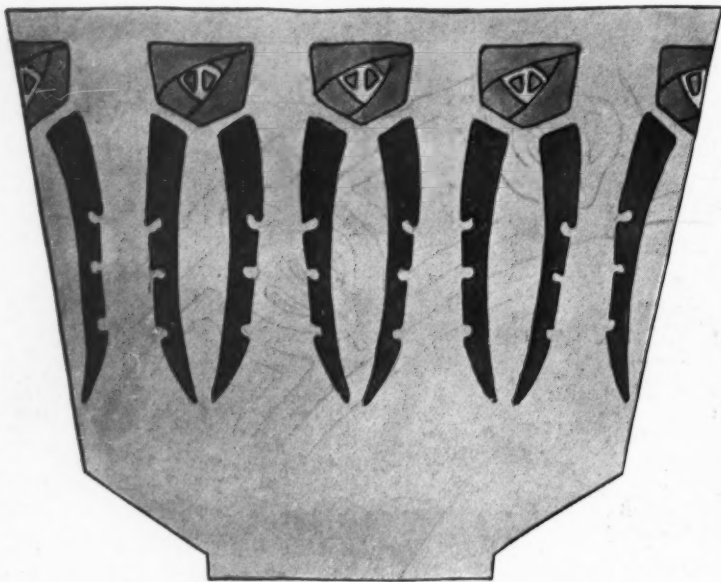
NO. 5



NO. 4



NO. 2



BOWL—E. NEELY

(Treatment, page 242)

wiping off the surplus on the paint rag. A brush, treated in this way does not split. Now work the brush well into the peach-blossom, spreading and turning it, until you feel the color is free and smooth. You cannot lay a clean wash of color unless the color "gives" well. When tested on the palette, it should be smooth and clear and delicate in tone. With a curving stroke of the brush lay in the "ball" or body of the rose, having only the faintest wash on the high-light, or upper side of the rose, shading it to a deeper tone on the under or shadow side. This should be done with as little working over as possible. Next, take a bit of peach-blossom somewhat heavier in tone on the corner of the square shader. With a series of clean, crisp little circular touches, lay in the centre of the rose. In painting the centres be particular to not pile on the color, else it will chip off in the firing. A touch of ruby or American beauty added to the peach-blossom or rose will give the desired depth. Even this must not be put on too thickly. Try to get the depth rather by a few sharp crisp brush strokes. If you lay the color so very heavily, there will be more color than the glaze of the china will take up and consequently it will chip off. Next lay in the little petals which turn back from the "ball" of the

roses. Take out the high lights on the edges of the turned back petals, and little lights in the centres, with our good friend the tooth-pick and cotton. This may also be done with a clean brush slightly moistened with medium. As the brush may spread and the tooth-pick will not, the latter is the best for general use.

The rose should now be sufficiently worked up for a first firing. Do not try to do too much for a first painting. Aim to have good modelling, that is, good dark and light, and one should also have clear transparent color. If it is muddy and grainy from over working, do not delude yourself with the idea that the firing is going to make it all right. It will probably look several degrees worse. Rose of all colors will bear the least fussing with. If worked into after once laid, it will grain and then will not fire well. One must study to make every brush stroke count for something, and then let it alone. Much otherwise good work is ruined by the fussy type of worker, who, in a desire to make things look better, goes back and labors over cleanly laid color. The result is a messy piece of painting which has lost all transparency and "swing." Keep the roses delicate and clean for the first firing, relying upon your second painting for more strength and sharper contrasts. Having laid in the roses, proceed with the painting of the leaves. These are done with olive green and violet, adding enough violet to the green to "grey" it. These small leaves are meant to be painted in very simply, keeping them soft in color and without much detail. If you observe the study, you will notice little sharp bits of darker color, which separate and bring out the modelling of the leaves. These are painted in with brown-green and dark green, and must be kept crisp and clean. Take just a bit of color on the brush for this, and avoid working into it when once placed. Learn from the very start to work in a direct way, and your work, even though it may fall short in other respects, will have the charm of being transparent and clean.

The stems and briars are painted with brown green with a touch of carnation to warm it, greying it with violet toward the tip of the stem. The briars have a slightly redder tone than the rest. The stems should be kept soft in tone, else they will seem to "pop" out at you. The treatment of stems and "trailers" is the "give away" of the amateur, so be careful to keep them always subordinate. Who has not seen paintings of flowers with stems branching out in every direction, apparently sup-



BLUE BELL DESIGN—F. A. RHEAD

(Treatment page 236)





(Treatment page 238)

BLUE GUM EUCALYPTUS—K. E. CHERRY

porting nothing, and distracting to behold. Never "see" your stem first; if you do, tone it down. Let the flower be the point of interest. When the motifs are all painted in, put the gold on the edge and anywhere else it may be required, and after drying the plate is ready to be fired. When it has been fired the roses should be a clear, soft pink. If it has been overfired, they will be more or less lilac in tone. If underfired, they will appear a sort of dull salmon or brick color. This is the least serious fault, for it may be refired and the pink properly developed. If overfired, the purpling is more difficult to manage. Sometimes the piece may be pulled through by washing over all the light parts with a very thin transparent wash of Albert Yellow, retouching the centres and other places with rose.

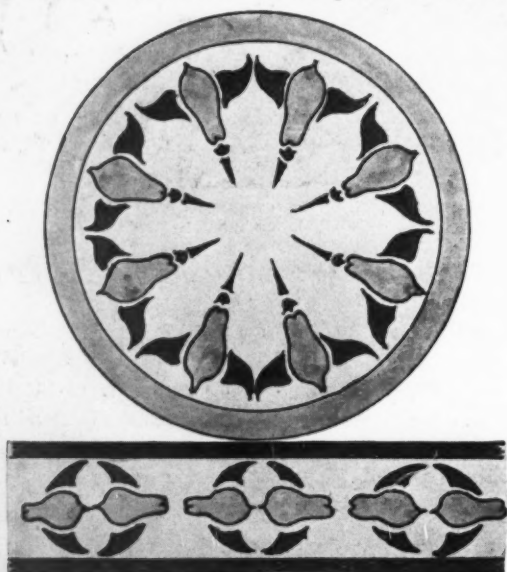
For the second painting of the plate, flush the centres of the roses with a wash of peach-blossom to deepen them somewhat, keeping your deepest color in the heart of the rose and softening it toward the outer edge. Wash a little more color on the under side of the "ball" of the flower. Add a little also to the shadow just under the "ball." Leave the high lights just as they were.

A great mistake in painting flowers is to go over everything in the second painting. Much that is lovely in color is lost in this way.

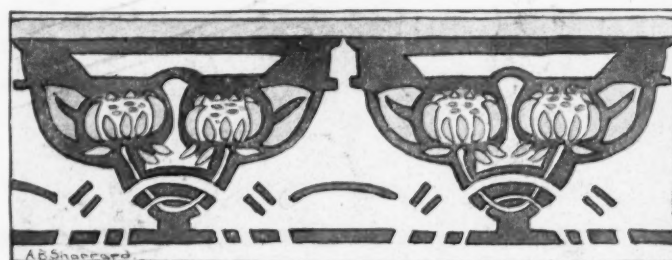
Begin with the shadows first. After strengthening the weak parts, you will find that much of your first painting will stand just as it is.

In retouching the leaves, do not go over the green unless very much fired out. Simply accent the darker places a little more, so that even though rather flat in treatment, the little leaves are crisp and full of quality. Make the stems just a little darker where they join the flower. The briars too will need some slight retouching. Be careful, as already explained, to keep this part of the design subordinate.

Go over the gold again and the plate is ready for its second and last firing. Aim to keep the roses delicate and suggestive. The leaves should also be painted with color which is toned or greyed and not with raw greens. There is perhaps no other flower so beloved by china painters as the rose. Painted in this soft suggestive way it is "a thing of beauty, and a joy forever." There is simply no limit to the decorative quality of this "queen of flowers," when used in the "pattern" or compromise manner.



SALVE BOX—CHARLES BABCOCK



PUFF BOX, CALACYNTHIS—ALICE SHARRARD

*Treatment by Jessie M. Bard*

**O**UTLINE design in Gold. Second Fire—Tint background with Pearl Grey and a little Yellow. Dry thoroughly and paint all dark part of design with one part Yellow Brown and one part Pearl Grey. Allow it to dry and paint center of flowers and stem with Albert Yellow. Petals and leaf a delicate Pink, using thin wash of Blood Red or Pompadour.



BLUE BELL DESIGN (Page 234)

*Treatment by Jessie M. Bard*

**P**AIN'T in bells with Banding Blue and a little Violet. Stems Moss Green and a little Violet and add a little Shading Green for the leaves. Pendant bud, a thin wash of deep Blue Green. If a background is desired a very thin wash of Pearl Grey. A little Sea Green may be added in the second fire and the design gone over with same colors as in first fire if it needs it.



SALVE BOX—CHARLES BABCOCK

*Treatment by Jessie M. Bard*

**D**ARK tone one-half Sea Green, one-half Shading Green. The grey tone, Sea Green and a little Deep Blue Green. Outline Shading Green and a little Copenhagen Blue.

Second Fire—Tint background with Pearl Grey and a little Deep Blue Green.



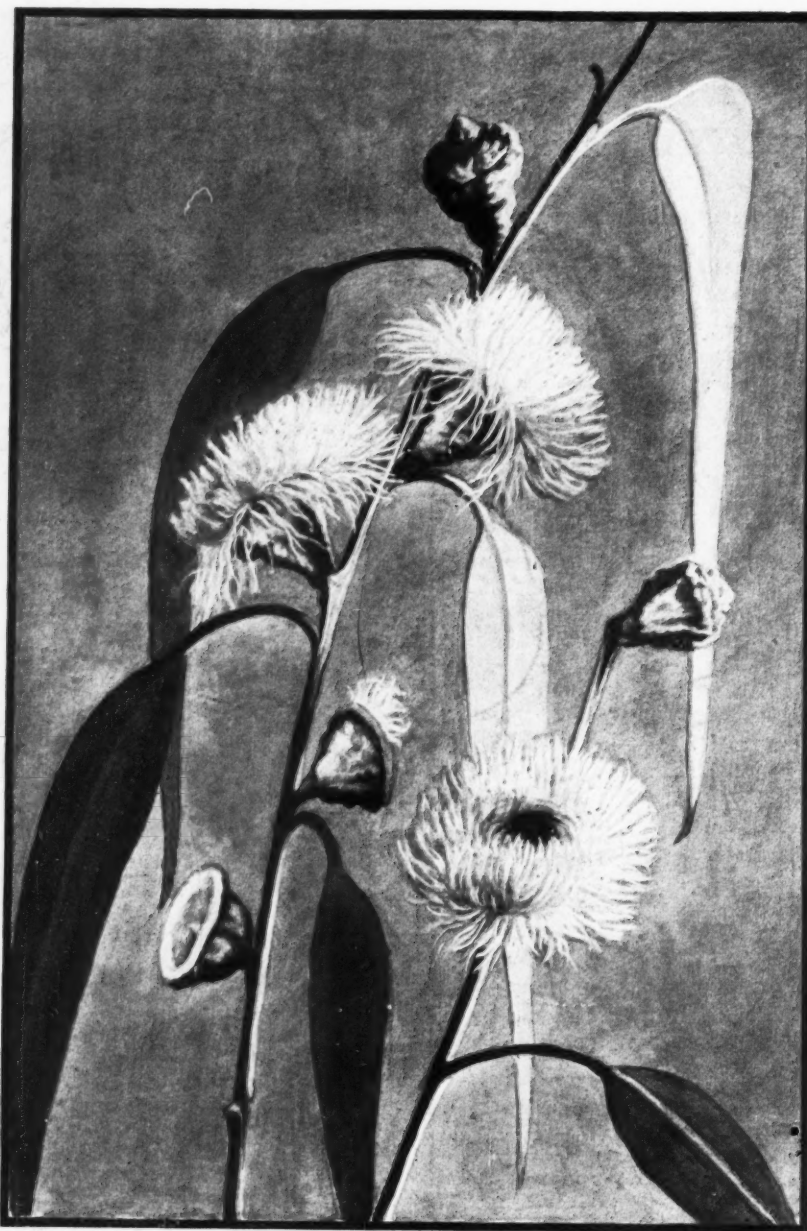


EUCALYPTUS TREE DESIGN—ANNE TYLER KORN

Treatment by Jessie M. Bard

**T**RACE in design. Paint light part of trees with Sea Green and the dark with Shading Green. Perspective trees two parts Banding Blue, one part Sea Green, one part Grey for Flesh. Trunks of trees two parts Violet, one part Blood Red. Water Deep Blue Green. Wipe out the reflection in water. Ground, Sea Green. Oil sky with

special oil and dust two parts Pearl Grey, one part Sea Green, beginning with the horizon line and when you come near the top add a little Banding Blue. Scratch out moon carefully. Go over trees again with same color as first fire. Paint the shadow on ground with Shading Green. A thin wash of Yellow over the moon and reflection in water.



BLUE GUM EUCALYPTUS—K. E. CHERRY

## BLUE GUM EUCALYPTUS (Page 231)

*Treatment by Jessie M. Bard*

**F**IRST Fire—Draw design in carefully, then paint in background with Sea Green, Shading Green, Copenhagen Blue and Violet. The dark leaves are Shading Green, a little Black and Moss Green. The light leaves are Moss Green and Violet. The flowers are Violet, Apple Green for shadow. The center is Violet, Sea Green and a little Yellow Brown. The buds are Sea Green and Yellow Green. The stems Violet and Moss Green with dark touches of Shading Green.

Second Firing—Strengthen with same colors. Wash the shadow side of flowers with Apple Green. Pick out the lights, paint a thin wash yellow in centers of flowers.



## BLUE GUM EUCALYPTUS (Page 235)

*Treatment by Jessie M. Bard*

**F**IRST Fire—Sketch in design carefully, paint the leaves with Shading Green, Moss Green and Brown Green. Paint the dark color around blossoms with Shading Green

and Black mixed and a little Sea Green; then paint in the white blossoms by painting around the flower and taking out the lights and white lines; the centers are painted in with Yellow and Yellow Red. Shade the shadow side of flower with Violet and Apple Green. The caps or pods are Sea Green and Yellow Green for the light side, Shading Green and Moss Green on shadow side.

Second Fire—Paint background with Apple Green, Moss Green, Copenhagen Blue and Shading Green. Yellow in the lights under the main bunch. Touch up the leaves with same colors used in first firing.

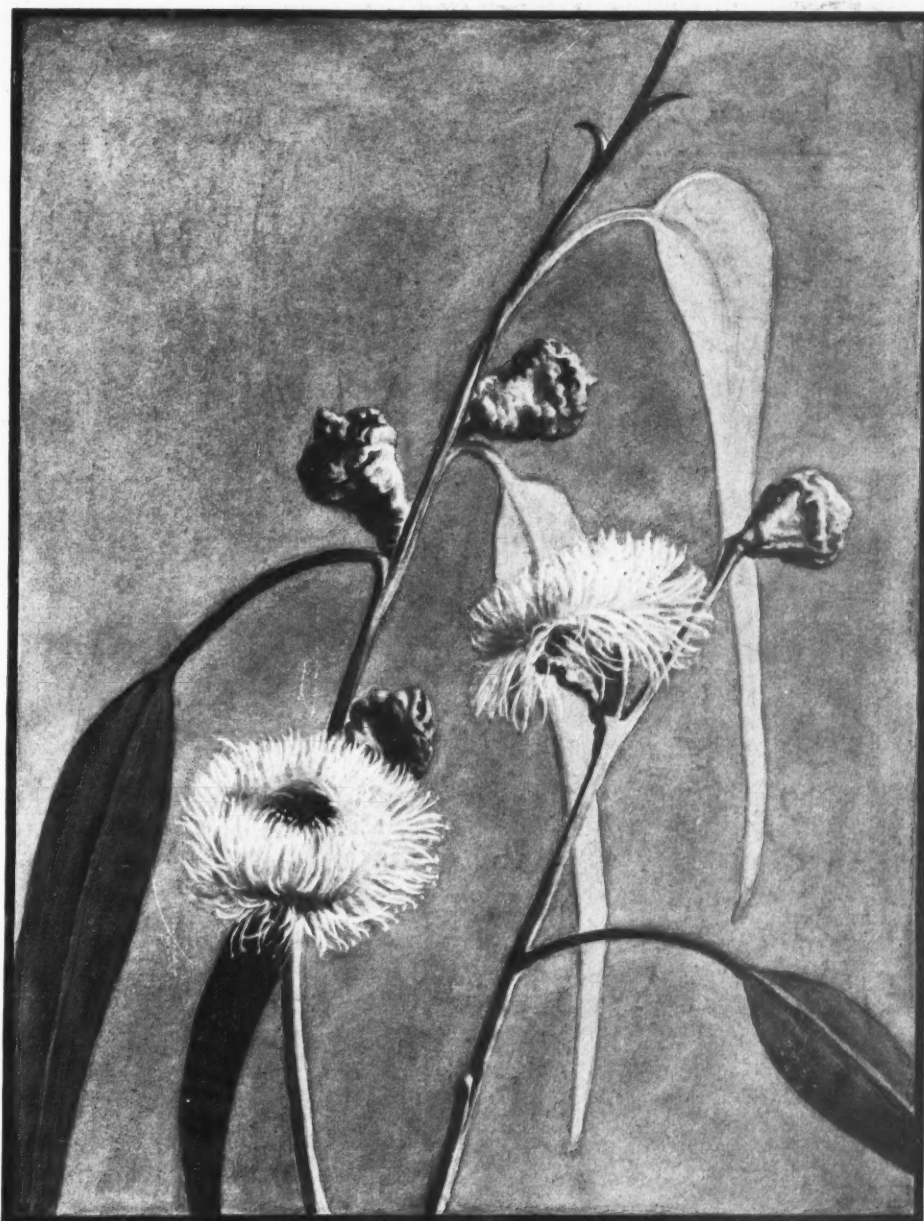


## RED GUM EUCALYPTUS (Page 245)

*Treatment by Jessie M. Bard*

**F**IRST Fire—Paint in leaves with Yellow Green and Yellow Brown for light and Shading Green and Auburn Brown for dark side. Vein leaves and stems with Blood Red. The caps are Yellow Brown and Brown Green with touches of Blood Red. The flowers are made by wiping





BLUE GUM EUCALYPTUS—K. E. CHERRY

out the coloring painted around them, then shaded with Violet and Brown Green. The center is Violet and Blood Red.

Second Fire—Paint in background with Yellow Brown, Moss Green, Brown Green and Grey for Flesh. Touch up design with same colors used in first firing.



## RED GUM EUCALYPTUS (Page 247)

*Treatment by Jessie M. Bard*

**P**AIN'T leaves with Yellow Brown and Yellow Green; for light leaves shade with Brown Green and Shading Green. Vein these leaves with Blood Red. The pods are Brown Green and Yellow Brown tipped with Blood Red. The broken pods are Yellow shaded with a little Brown Green.

Second Fire—Paint in background with Yellow, Yellow Brown, Brown Green; Violet and a little Black. Touch the leaves and pods with same coloring used in first firing.

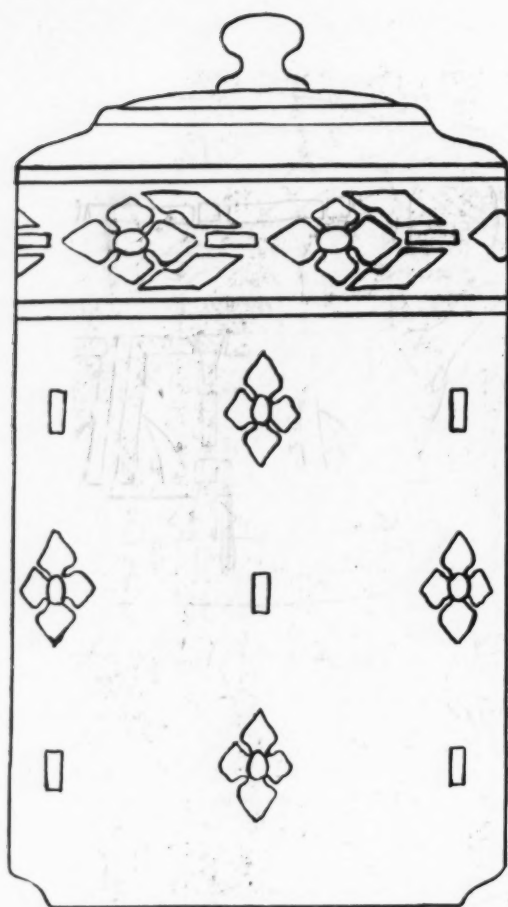
## PLATE BORDERS (Page 233)

*Treatment by Jessie M. Bard*

**N**UMBER TWO. Outline design with Shading Green. Second Fire—Paint oil on leaves with Fry's special oil and dust with one part Violet, No. 2, one part Shading Green and four parts Pearl Grey. Oil three spaces under flower and dust with one part Apple Green, one part Shading Green, one-fifth Grey for Flesh. Then oil bands and flat space between figures and dust with two parts Aztec Blue, one part dry Blue Green and one part Pearl Grey. Clean up all edges and background. Paint a thin wash of Albert Yellow over flower and the vein in leaf and paint a thin wash of Grey for Flesh and a little Yellow over entire background of plate.

No. 3. Outline design in Black. Paint the darkest places in design with a thin wash of Blood Red and a little Violet No. 2. Darker grey tone with a thin wash of Shading Green and a little Moss Green. Light grey background two parts Yellow Brown and one part Yellow Green.

No. 4. Darkest parts of design and the outline in Gold. Second Fire—The darker grey tone in Yellow Brown Lustre and the light grey bands, Yellow Lustre. Retouch Gold.



TEA CADDY—PORCELAIN ART SHOP

*Treatment by Jessie M. Bard*

**O**UTLINE design in Black. Second Fire—Tint entire background with thin wash of two parts Yellow Brown and one part Yellow Green. When dry paint petals of flowers with Deep Blue Green and a little Banding Blue. Centers two parts Yellow Brown and one part Albert Yellow. Bands and stems Gold. Leaves, Shading Green and a little Copenhagen Blue.



PIN TRAY WITH MONOGRAM—MARY LOUISE DAVIS

*Treatment by Jessie M. Bard*

**B**ANDS, white gold. Monogram and figure between bands painted with Copenhagen Blue and a little Sea Green.

Second Fire—Paint all over background with a thin wash of Grey for Flesh and a very little Albert Yellow.

VASE, EUCALYPTUS MOTIF

*Treatment by Jessie M. Bard*

**T**RACE in design. Paint Fry's special oil over all parts of the design except the flower and dust with three parts Sea Green and one part Pearl Grey. Outline flower with Sea Green and a little Shading Green. Straighten all edges and fire.

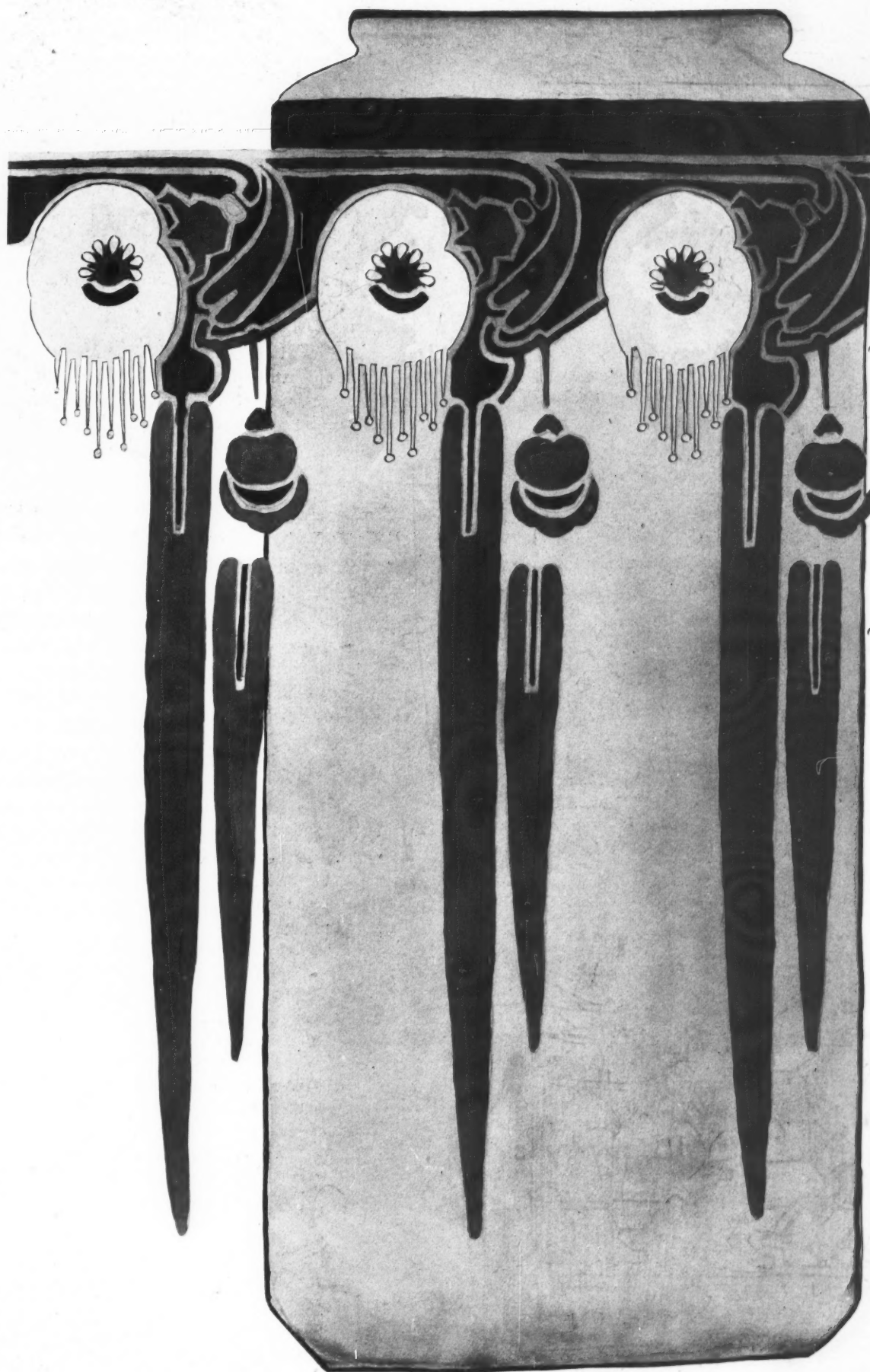
Second Fire—Oil over entire surface and pad until tacky. When dry enough dust with Pearl Grey and a little Sea Green. Clean color from flowers.

Third Fire—Oil over darkest tone in vase and dust with three parts Sea Green and one part Shading Green. Same color in darkest part of flower. Paint a thin wash of Lemon Yellow over flowers and Yellow Brown in the grey tone, Albert Yellow over stamen.



BOWL AND PLATE—LILIAN ROOT HULBURT





VASE, EUCALYPTUS MOTIF—ANNE TYLER KORN



MUSTARD POT—C. BABCOCK

*Treatment by Jessie M. Bard*

**A**LL dark places in gold. Second Fire—Light tint in center and on lid, a very thin wash of Deep Blue Green and a little Sea Green or Russian Green. Darker

tone at top and bottom of pot, Copenhagen Blue and a little Sea Green. Oblong figure Apple Green and a little Yellow Green.

✻ ✻  
BOWL (Page 234)

*Treatment by Jessie M. Bard*

**O**UTLINE flower with Black. Paint leaves with Brown Green and a little Yellow.

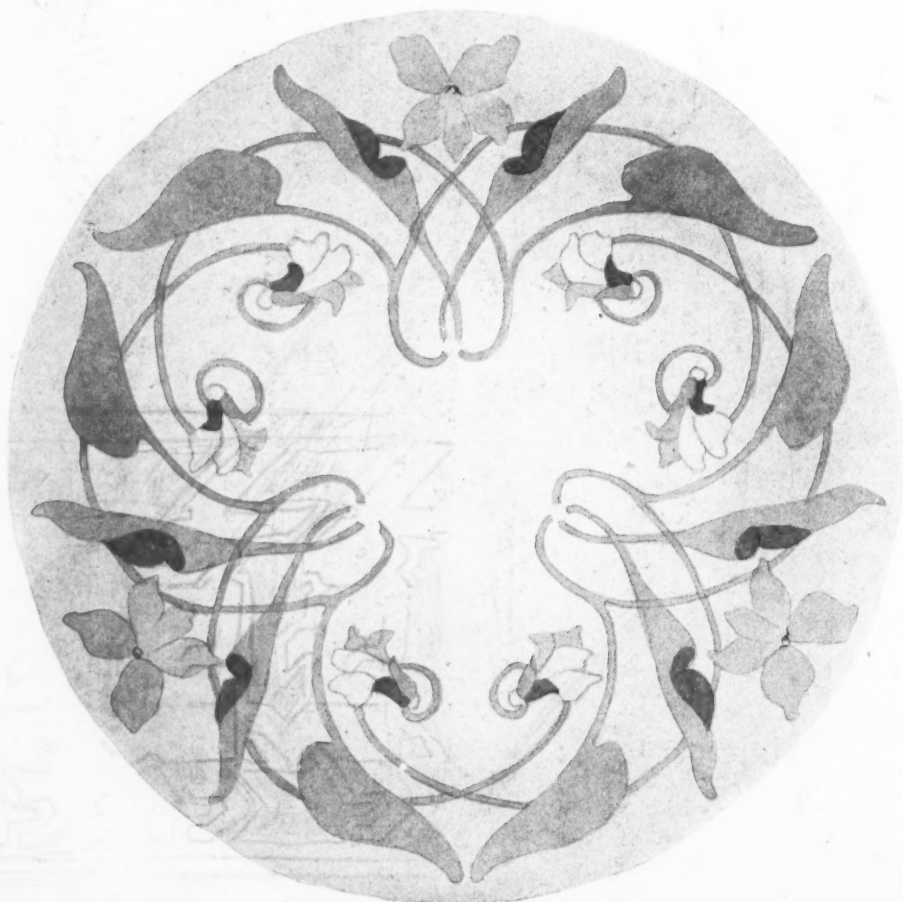
Second Fire—Tint background with Grey for Flesh and a little Yellow. Light center in flower Albert Yellow. Remainder of flower Yellow Brown and a little Albert Yellow.

✻ ✻  
STUDY OF A CALIFORNIA FLOWER

*Treatment by Jessie M. Bard*

**S**KETCH in design, paint leaves with Shading Green and Yellow Green, Moss Green and Brown Green. The leaves closest to flowers are Yellow and Apple Green. The flowers are Grey for Flesh and Violet very delicate with washes of Yellow over the lights. The center is a beautiful coffee brown. Use Auburn Brown, Yellow Brown and a touch of Violet.

Second Fire—The background is a clear greenish green dark enough to bring out the flowers. For this use Yellow Grey for Flesh and Violet. Strengthen the entire design with colors used in first fire.



BONBON TOP—EMMA A. ERVIN

*Treatment by Jessie M. Bard*

**V**IOLETS—light parts Violet and Deep Blue Green equal parts; dark part, Violet and Banding Blue and a little Black added for the very darkest part.

Stems, Moss Green and a little Violet and add a little

Brown Green for leaves; dark turn over part of leaf, Brown Green, two parts; Yellow Brown, one part. Background tint, use thin wash of Yellow toward the center and shade out toward edge with Moss Green and Violet.



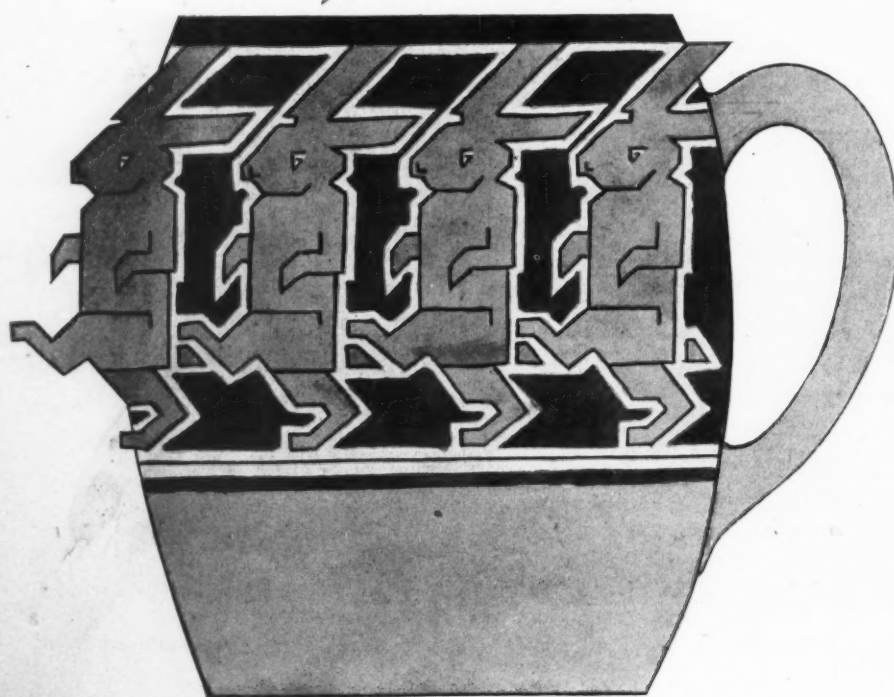


STUDY OF A CALIFORNIA FLOWER—K. E. CHERRY



PLUMBAGO—N. BOTTS

Treatment by Jessie M. Bard



**FIRST Fire**—Paint the dark coloring back of flowers with Shading Green and Violet in darkest places; lighter places use Moss Green and a little Shading Green. The flowers are a delicate blue rather on the turquoise coloring. Use Sea Green and Deep Blue Green. The very centers are almost white with just a touch of Yellow for the seeds.

**Second Fire**—Use the same coloring, strengthen the darkest greens and shade the flowers on shadow side with a little Violet.

**RABBIT MUG***Winifred S. Gettemy*

**OUTLINE** and bands in Gold. Dark in design paint with Yellow Brown, a little Auburn and a touch of Black. Fire.

**Second Fire**—Tint below design and the rabbits with thin wash of Yellow Brown and a little Yellow Green.





RED GUM EUCALYPTUS—K. E. CHERRY

(Treatment page 238)



NO. 3

## PLATE BORDER No. 1

*Treatment by Jessie M. Bard*

**T**RACE in design and outline with Shading Green. Second Fire—Oil all the middle grey tones with Fry's special oil, put a little Shading Green in the oil, enough to darken it so you can see whether it is applied evenly. This should be done without padding the oil. When partly dry dust with one part Grey Yellow, two parts Yellow Green and two parts Ivory Glaze. Next paint oil in the light grey background and dust with two parts Pearl Grey and one part Grey Yellow. Use a No. 3 square shader for this, keeping the color from the other dusted section as much as possible, then oil all of the darkest tone and dust with three parts Copenhagen Grey, one part Shading Green,

one Yellow Green. Clear all edges carefully with either a small penknife or an orange stick, then rub Ivory Glaze over the entire surface to remove bits of color that may have been left.

## PLATE BORDER No. 5 (Page 233)

*Treatment by Jessie M. Bard*

**O**UTLINE in Copenhagen Blue. Dark background Copenhagen Blue and a little Apple Green. Light grey background Deep Blue Green, a little Sea Green or Russian Green. Light part in flower a thin wash of Yellow Brown and a little Yellow Green. Dark spots in center of flowers are Yellow Brown.



NO. 1

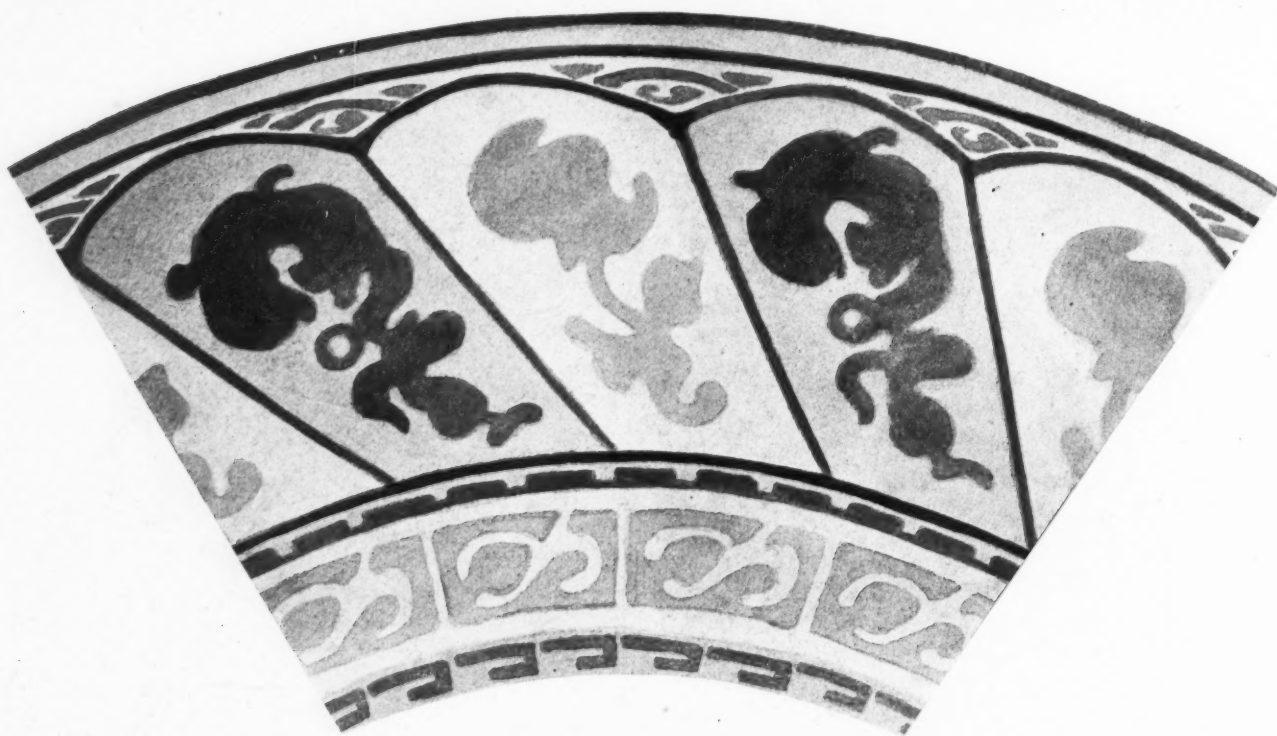
PLATE BORDERS, EUCALYPTUS,—ANNE TYLER KORN



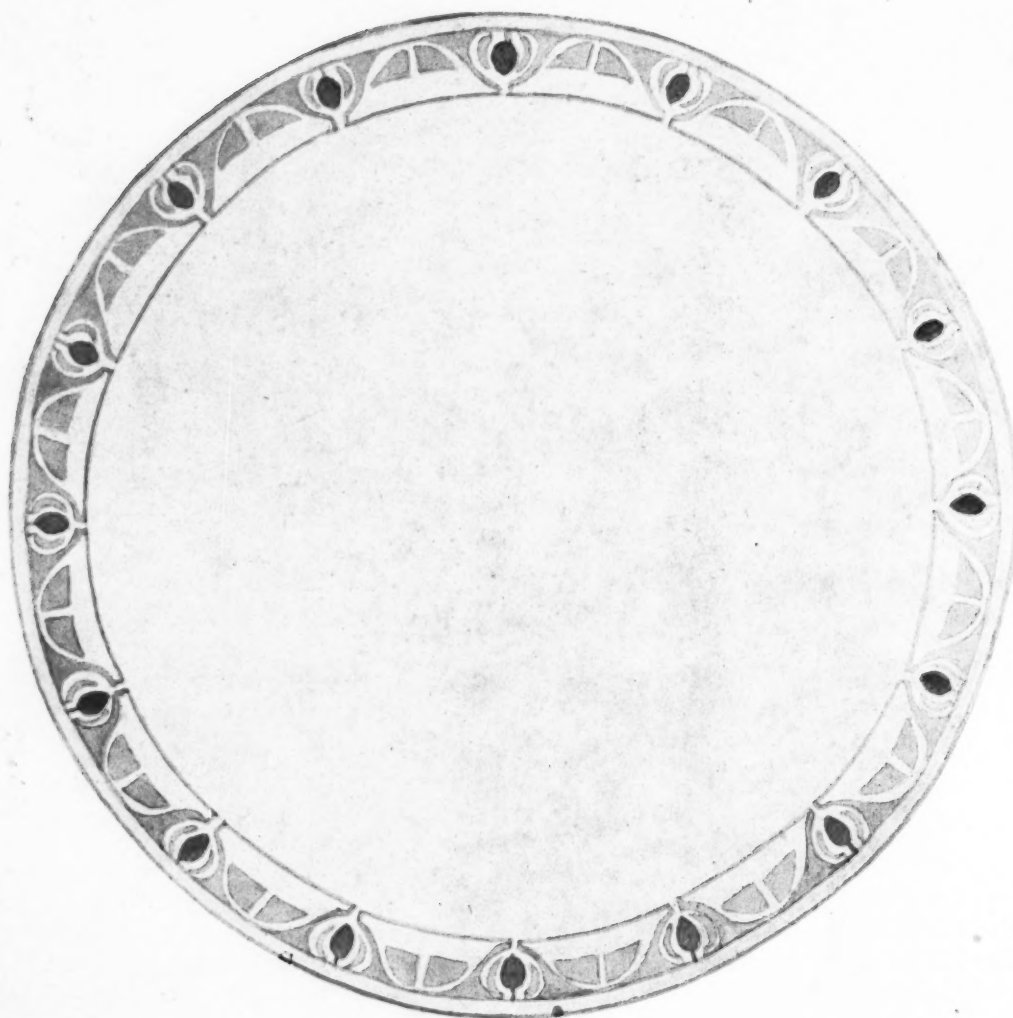


RED GUM EUCALYPTUS—K. E. CHERRY

(Treatment page 239)



FULL SIZE SECTION OF PLAQUE—MISS LIGHTNER



BREAD AND BUTTER PLATE—LUCY B. HUTCHISON

Treatment by Jessie M. Bard

The darkest places are Orange Lustre and the lighter grey leaf forms and bands are White Gold.





PULL SIZE CENTER OF PLAQUE—MISS LIGHTNER

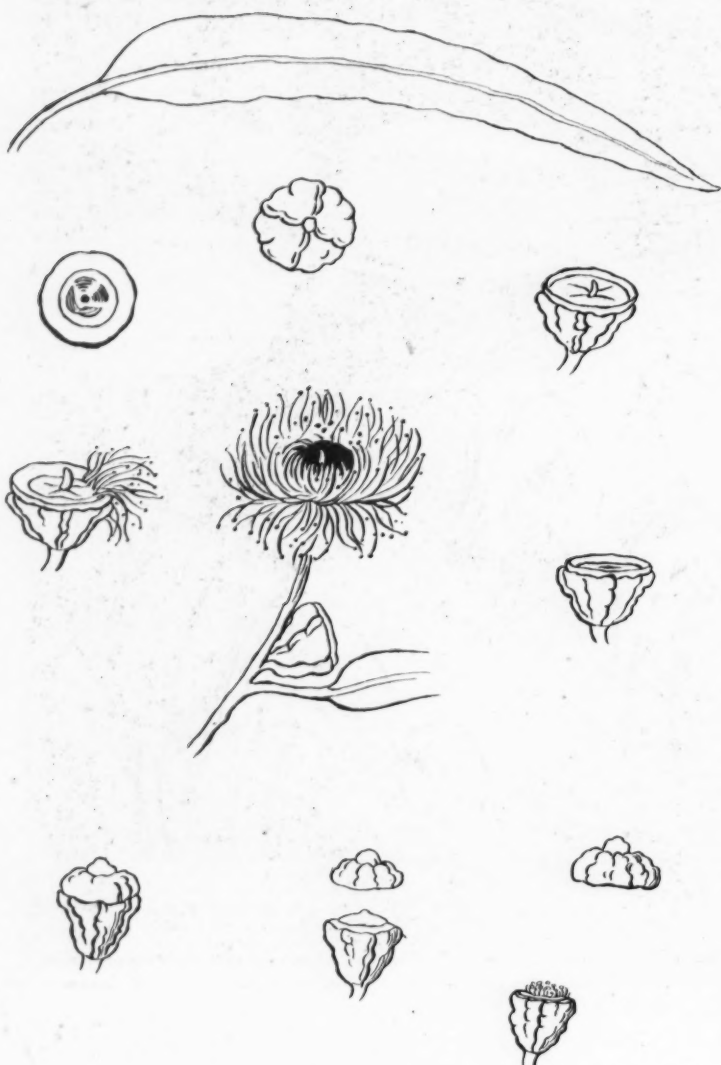
Treatment by Jessie M. Bard

**O**UTLINE entire design with Fry's Grey for Flesh. Dark part of two narrow borders next to center design, the two outer bands and the lines forming the panels are antique green bronze (Hasburg's).

Second Fire.—The dark part of bird and all the middle tone of grey in center design dark green lustre, and also the darker design in the panels. Background in two small borders a thin wash of white gold and also in the design just above the panels. The cluster of light spots in the center of the plaque at the right hand is a thin wash of yellow

lustre and also the background in the light panels. Lighter grey in bird is light green lustre and also between the two outer bands on plaque and the figure in the wide border next to the center design.

Third Fire—Thin wash of silver lustre over all the background in the center of plaque; the darkest spots are orange lustre. Thin wash of yellow lustre for background of the wide border and also above panels. Figure in light panels is light green lustre and also the background in dark panels.



BLUE GUM EUCALYPTUS DETAIL.

FULL SIZE SECTION BORDER OF CHICKEN PLATE  
MISS LUCY HUTCHISON*Treatment by Jessie M. Bard*

**O**UTLINE the design with India ink; oil the entire pattern and dust with three parts Banding Blue, one part Copenhagen Grey, and one part Copenhagen Blue and three parts Pearl Grey. Clean the design carefully and fire. Second Fire—Paint over any part of the design so the color will be uniform.

## RHODODENDRON—A. W. DONALDSON (Supplement)

*Treatment by Jessie M. Bard*

**A**THIN wash of Blood Red for lights in flowers and Blood Red and Ruby for shadows.

Lightest leaves Moss Green, and a little Yellow Brown, Moss Green and Brown Green for the middle tone, and add a little Shading Green for the darkest leaves.

Stems, Moss Green and Yellow Brown shaded with Brown Green.

Shade background with Yellow Brown, Violet and Brown Green.

Second Fire—A thin wash of rose over lights in flowers, and the rest of the coloring strengthen with same colors as in first fire.

## WATER COLORS

*Treatment by Alice W. Donaldson*

Blossoms, Rose Madder and Carmine used with Chinese White and Vermillion and Chrome Yellow to warm the shadows. Touches of Orange and Chrome Yellow on upper petal and self colored stamens and pistil. Buds very pale cool green with bright yellow green lights. Young leaves pale, older leaves very dark and glossy, Hooker's Green darkened with Antwerp Blue and Vandyke Brown. Stems spotted with bright brown.

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H. M.—L. Reusche & Co., 12 Barclay St., New York City, have a preparation for preventing silver from tarnishing. Hasburg's white gold is less apt to tarnish than any other silver.

E. A. L.—The Belleek is probably over-fired and that is the cause for its not burnishing. Red gold is never very satisfactory, the color is not pleasing.

N. W.—The Willetts Belleek bowl was either over-fired or it was a defect in the ware. Yes, you can apply a wash of gold over the transfer design.

E. H. B.—Your trouble sounds like dampness is the cause. Does this happen after patching the kiln or is the kiln in a damp place?

Mrs. H. F.—Use a thin wash of Hasburg's white gold over the silver for next fire.

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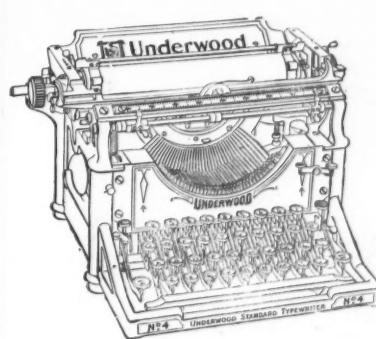
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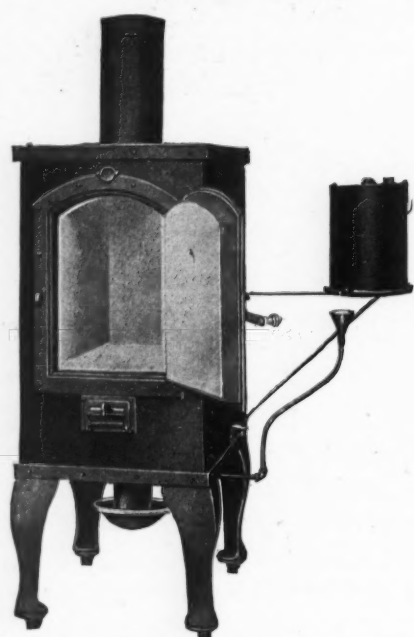
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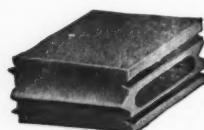
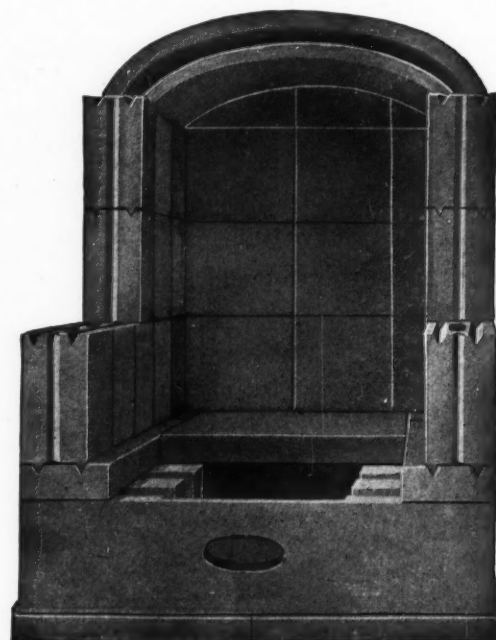
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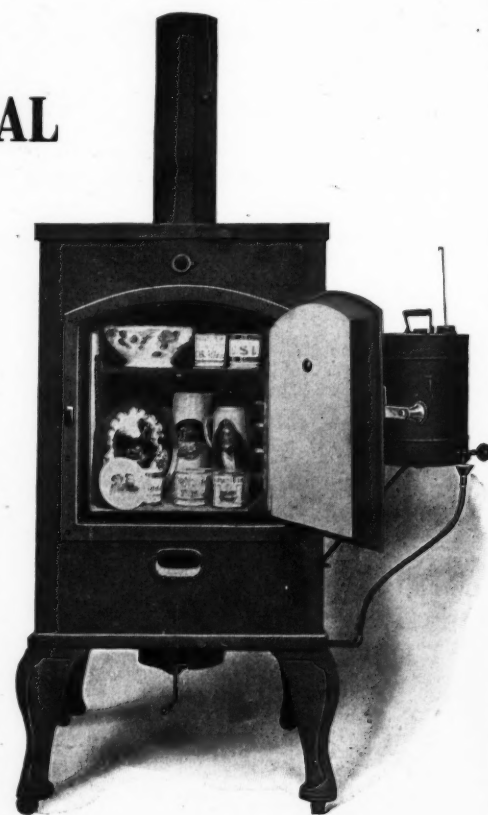
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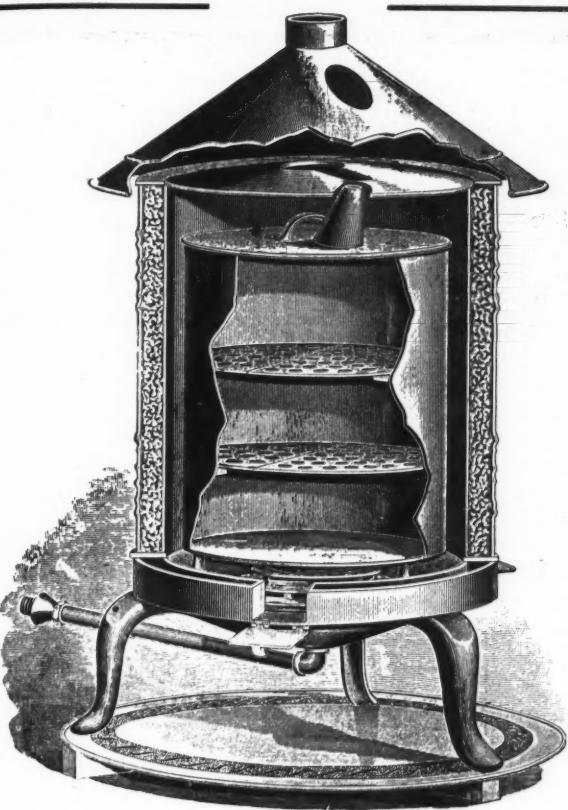
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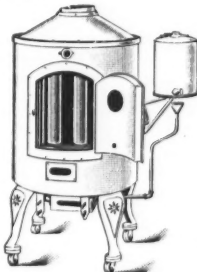
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